SOUND BRANDING IN FASHION

THE USE OF SOUND BRAND AND ITS EFFECTS ON STORE EXPERIENCE, BRAND PERCEPTION
AND BRAND LOYALTY IN FASHION

PRODUCT - ARTICLE

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MARIËLLE SLINGERLAND
SOUND BRANDING IN FASHION
THE USE OF SOUND BRAND AND ITS EFFECTS ON STORE EXPERIENCE,
BRAND PERCEPTION AND BRAND LOYALTY IN FASHION
Choice of magazine

The product that comes out of my research report is an article with the main goal to convince the reader of the importance of sound branding in fashion. Furthermore, this article will contain a summary of the findings of the research report, an explanation of the conclusions and will discuss the possibilities of implementation for marketeers that are (planning on) using sound branding for their fashion company.

I have chosen for the ‘Journal of Marketing’, because it is an international journal for professionals and contains information and articles about trends and developments on marketing. The journal established in 1936, has been a recognized leader in its field for more than seven decades. Journal of Marketing is positioned as the premier, broad-based, scholarly journal of the marketing discipline that focuses on substantive issues in marketing and marketing management highly professional. The journal has an active academic tone of voices and guidelines for publications which divide the product into two different files (see attachment).
FILE 1
SOUND BRANDING IN FASHION

THE USE OF SOUND BRANDING AND ITS EFFECT ON STORE EXPERIENCE, BRAND PERCEPTION AND BRAND LOYALTY IN FASHION

Graduation thesis

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FILE 2
SOUND BRANDING IN FASHION

THE USE OF SOUND BRANDING AND ITS EFFECT ON STORE EXPERIENCE, BRAND PERCEPTION AND BRAND LOYALTY IN FASHION

Abstract

This article will discuss the effects of sound branding on store experience, brand image and brand loyalty, but above all display how the fashion industry adapted sound branding into their marketing and communication strategies today. From the research it became clear that music influences emotional, physiological and cognitive responses. These responses form the base of shopping behaviour, brand image and attitude towards the brand. Sound branding is applied in different forms and is mostly depended on the brand values. Literature review, fashion brands and sound branding developers state that it is important to have all communication congruent with each other to create a strong message.

Keywords

Sound branding, sensory marketing, fashion, retail environment.
Introduction

SIFO (2008), an international research company, states that 75% of the consumer actively avoids advertising, whether on TV, radio, billboards or banners. Brands need a new approach to get the attention from consumers (SIFO Institute). Sensory marketing, which means attracting to the senses; hearing, sight, taste, touch and smell, is a new approach that has become quite a trending method of doing marketing the last fifteen years (Fulberg, 2003; White, 2010; Kenneth and Baacks, 2014). Many researches are conducted on marketing through visuals, but audio and sound methods are harder to determine since it is a more complicated thing to understand (Lusensky, 2010). Attracting to all the senses has become more and more important and many companies are trying to play into this trend (White, 2010; Kenneth and Baacks, 2014).

This was motivation for conducting a research on how sound branding is currently used in fashion and its the effects on store experiences, brand perception and brand loyalty. The research was conducted through a literature review which answers four questions: 1) What are the effects of sensory marketing on customer’s store experience? 2) What are the direct effects of music on shopping experience and behaviour? 3) What are the indirect effects of music on brand image and loyalty? 4) How is sound branding adopted in the fashion industry today? The literature review formed a theoretical basis for the next part, which was dedicated on analysing five best practices in the form of case studies. The last part of the research discusses sound branding developers, which are professionals who are creating sound branding concepts and strategies. The results of the research are summarised in this article, beginning by the literature review findings.
According to Fulberg (2003), the system of selling products was simple for a long time: sell the consumer through advertising and provide a place of purchase. This worked; there was limited information available for consumers, because there was not a lot of media available to transport messages. Consumers only knew what they were told and the belief in advertisement was high (Robazza et al, 1994 and Fulberg, 2003). According to Fulberg (2003) the situation changed around the 90’s, because more technological developments came along. Information flows grew through television and radio, different forms of media started to make their way through to the masses (Fulberg, 2003). This took a revolutionary step when internet and mobile telephony became accessible for the consumers. All these developments allowed brands to express themselves more clearly than ever before, because there were more possibilities to communicate with consumers (Fulberg, 2003; Chaffey and Chadwick, 2012; Kenneth and Baack, 2014). Retail became an important factor when it comes to the creation of brand image and experience (Fulberg, 2003 and White, 2010). Traditional advertising, such as TV and radio became less effective, due to a lot of ‘noise’ which disturbs the message before it reaches it receivers (Kenneth and Baack, 2014). An example; whenever a person is for example watching the TV while texting on a smartphone, this means that the message from the TV will not reach the viewer for the full 100% because ‘noise’ interrupts the message before it reaches the receiver, the smartphone is in this particular case causing the noise (Kenneth and Baack, 2014). The retail environment has the possibility to surround customers with a full brand-experience, the chance that the message will be disturbed by noise is much smaller. For that reason, retail stores have become a perfect place to create a connection and a relationship with
customers (Kenneth and Baack, 2014). However, it remains a challenging aspect for retailers to create a store atmosphere where the focus of the consumers is mostly on the brand and the message of the store, because ‘noise’ is present in the store as well, for example mobile phones (Fulberg, 2003; Varley, 2005; White, 2010 and Kenneth and Baack, 2014).

**Effects Of Music On Store Experience And Shopping Behaviour**

Associate Professor Lam Shun Yin, Division of Marketing and International Business College of Business (Nanyang Business School), has done an extensive review on the researches about the effects of store environment on shopping behaviour. Based on the review of different researches (Donovan and Rossiter 1982; Baker, 1986; Bitner, 1992; Baker, Levy and Grewal, 1992; Baker, Grewal and Parasuraman, 1994 and Donovan, Rossiter, Marcoolyn and Nesdale 1994) and used a framework created by Albert Mehrabian, professor emeritus of psychology at the University of California Los Angeles and James A. Russell, professor psychology at the University of British Columbia, Vancouver, Canada, in 1974 which they presented in their book; ‘An Approach to Environmental Psychology’ (1974), as a base to create a more integrative framework, displayed in figure 1. (Insert Figure 1 about here)

According to the model of Lam (2001), store environment has impact on the internal responses, which determine the shopping behaviours of consumers. In more detail; store environment contains three categories: 1) ambient factors, like temperature, lighting, music, 2) design factors, like architecture, colors and social factors, like type and 3) behaviour of customers and employees, these different factors influences three different aspects of the consumers’ internal responses; 1) emotion, which are divided into pleasure, arousal and dominance, 2) cognitions, which contains perceptions, information search, evaluations and meaning transfer and 3) physiological states, which is meant comfort, blood pressure, pulse.
rate etc. The internal response determines the shopping behaviour which can be approach or avoidance behaviours, which are the same as explained for the Mehrabian and Russel model (1974) in the previous section, inside or outside a store behaviours and immediate or lagged response. For example; the temperature in a store is very high which causes high blood pressure of a certain customer, the customer does not feel very well and exits the store. According to the Lam (2001) model the ambient store environment factor in this case influence the physiological state as internal response, which reflects in immediate response in the form of avoidance behaviour. The Lam model is summarised in figure 2.

It has become clear that different store environmental aspects have influence on the shopping behaviour, the next part of the article will focus on discussing the effects of music on shopping experience and behaviour.

**Effect Of Music On Brand Image**

Different surveys among marketeers show that the effect of music is underestimated when it comes to shopping behaviour and brand perception/loyalty, but also in general. BrandAmp, a marketing agency located in Los Angeles, released a book in 2008 called Bands & Brands written by Jaime Williams, Music Partnerships Manager at Brandamp. The book is the result of an extensive research on how music communicates with people. According to Williams (2008) people would rather live without their computers, mobile phones and television than be without music for the rest of their lives (Williams, 2008). From all correspondents of his research 61% agree that music makes them feel different physically, 85% agree that music can change their mood and 88% agree that music reminds them of special places in their past (Williams, 2008). This means that music can influence everything a person thinks, feels or does. A similar research by Heartbeats International (2011) music in
people's life is a very important medium. Next to internet (70%) and mobile phone (54%) is with 40% music chosen at number three as most difficult thing to live without in daily lives. It is ranked as more difficult to live without than movies, sports and newspapers and the majority (61% of 1000 correspondents) states that music is important or very important in their lives (Heartbeats International, 2011).

Music clearly is important in people's daily lives (Williams, 2008 and Heartbeats International, 2011), but is important for retail settings as well. Music creates a store experience that has a great change on reaching its consumers with the brand message. Julie Baker, Professor Marketing at Neeley School of Business Texas Christian University, has done several studies on effects of different atmospherics on dwell time, purchase or spends, value perceptions and recommendation behaviour. According to Baker music has the greatest indirect impact on value perceptions compared to the measured elements (Baker, 1986; Baker et. al, 1992; Baker, 1994, Baker et. al, 1994; Baker, 2002). On top of that, Baker (2002) states that the genre music has a great impact on the customers' image of the store and brand. Classical music turned out to create a prestige-image brand, while top-20 music creates a discount-image (Baker, 1994).

Music has impact on the emotional state of the consumers (North et. al, 1999; Lam, 2001; Mattila and Wirtz, 2001), determines the length of the stay of most consumers and music influences both impulsive (non-planned) and contemplative (planned) purchases (North et. al, 1999; Morrin and Chebat, 2005). A book written by Henry Assael (1992), professor of marketing at Leonard N. Stern School of Business at New York, called ‘Consumer Behaviour and Marketing Action’ explains that the real-life experience customers get in store, is the thing, besides a possible purchase, customers take home. According to Assael (1992) the store atmospherics (inclusive music) have great influence on the store image and brand loyalty, because it creates the experience which will become a memory related and associated
with the brand. Store image is related to various other consumer behaviours, such as store loyalty, patronage decisions, brand perceptions and brand image perceptions (Asseal, 1992).

The statement; store atmospherics has an influence on brand image and loyalty, has become leading for different researches (North, 1999, Rijcke, 2000, Baker, 2002; Collins-Dodd & Lindley, 2003; Hawkins, Best & Coney, 2004; Solomon, 2004) on this topic after Asseal’s research (1992). In addition to this statement according to Baker (2002) music has a great impact on the customers' image of the store and this reflects in the perception of the brand.

From the research it has become clear that quite some researches are conducted on the direct effects of music on consumers’ store and brand experience, however, only a few studies are dedicated to the indirect effects of music on brand image and loyalty, because this is more difficult to measure.

**Case Studies**

In the previous part it became clear that music is of great importance nowadays, music can make people stay longer and buy more, but also make them leave (North, 1999; Heartbeats International, 2011; Marketresponse, 2014). Music creates an atmosphere and experience of a brand, which creates the brand image and can lead to brand loyalty. (Heartbeats International, 2011; Marketresponse, 2014). According to Lusensky (2010), 76% of the marketers actively use music as marketing tool, however a research from heartbeats International (2011) showed that only 38% of the customers experience the music in stores with positive feelings.

To substantiate the previous mentioned conclusions of the literature review, five fashion companies; Tommy Hilfiger, a global brand with over 1400 stores, Abercrombie & Fitch, a brand known world-wide with over 970 stores, Converse, globally known brand with
75 owned stores, Hutspot, a small Dutch company with two concept stores in Amsterdam and SPRMRKT, also a small Dutch company with one concept store in Amsterdam, have been researched and their use of music as communication tool has been examined, summarised in table 1 (Insert Table 1 about here). All five companies put a lot of emphasis on the music the brand communicates and are therefore chosen for this research as ‘best practices’, to show how fashion brands are currently working with sound branding. The five companies are chosen based on the amount of stores owned by the company, in order to create an overview of the differences in sound branding methods between big and small companies. The companies are analysed through online research which contained reviewing the website and presence, communication and availability of music or information about their music on online platforms or other communication methods such as applications. Besides online research, interviews were done with the developers of the marketing strategies and the employees responsible for the music. Lastly, brands were reviewed by store observations. The next part will discuss the findings.

From the analyses of the brands can be concluded that, regardless the size of the company expressed in amount of owned stores, music is an important aspect in the communication of the brand for all five companies, but all five brands have implemented sound branding differently. The differences can be divided into four main categories; 1) policy, 2) who is in charge of music choice, 3) on what basis is chosen for certain music and 4) touching points, which means the places where customers get in touch with the brand.

The first category is about whether the company has a policy or not. The three brands with the most owned stores in this research; Tommy Hilfiger, Abercrombie & Fitch and Converse, have strict policies and provides the retail stores with a new playlist every season which is the same for every store regardless location. The smallest companies in this research; Hutspot and SPRMRKT, do not have a policy regarding music, there are however some
guidelines on music genres which are perceived as representative for the brand or preset playlists.

The second category displays who is in charge of the music choice. From the research can be conducted that there are two methods; 1) top-down approach, which means that top management selects the music, and 2) bottom-up approach, meaning that employees choose the music. The three biggest companies; Tommy Hilfiger, Abercrombie & Fitch and Converse, all follow a top-down approach. In the case of Tommy Hilfiger, the global PR team decides, inspired by the taste and inspiration of Tommy Hilfiger (as a person), on what music is placed in the playlist for next season. Abercrombie & Fitch and Converse have special teams, which are in charge of overall marketing and communication strategies, including decisions regarding to music. Hutspot and SPRMRKT are both small companies, which means that the communication lines between owner, managers and employees are short. Hutspot follows a bottom-up approach, the employees are in charge of the music played in store, which is the same for SPRMRKT, the employees create playlists that are played in-store.

The third category contains on what grounds a company selects certain music, this is different for all five companies which are analysed for this research. Tommy Hilfiger selects music that fits the heritage and the original inspiration of the brand; for example the Rolling Stones and the Beatles, but also the music is also tied back to the collection theme. Abercrombie & Fitch updates their playlist every season and is completely dedicated to attract a certain target group, for example the Abercrombie & Fitch stores play music mixed by DJs to create a club atmosphere, in order to attract a youngster, ‘cool’ kids, target group that would go to a club. Converse music is chosen for the match-value with the brand values. The brand has an image of underground, playful image, which is exactly what Converse wants their music to sound like. Hutspot plays very diverse music chosen based on different
grounds; own preferences of employees, adapted to the target group’s preferences and to the
time, day and season. For example during winter time more warm jazz music will be played
to create a warm feeling. SPRMRKT focuses mainly on the feeling the music encourages. The
store is a quite loud environment and to balance this out, SPRMRKT has chosen to play easy-
to-listen-to music. Secondly, a criteria for the music SPRMRKT plays, it has to fit within their
brand image and with the customers’ preferences.

The fourth category is dedicated to on which touching points the brand uses music as
communication tool. All five brands play music in their retail stores and none of the five
brands play music on their website. Tommy Hilfiger and SPRMRKT hosts events which
music is played from either a playlist or a DJ who mixes the playlist up and Hutspot host
events which are completely dedicated and held around music. They host live sessions of
bands in the bar of their stores. When it comes to online touching points, Converse has their
own Tumblr page on which they publish music produced in the studio of Converse and
Abercrombie & Fitch makes the playlists played in the store available to listen to via an app.

Although all five companies invest time, effort and money into the music they
communicate, none of the brands have a structured plan on how to measure the effects or
results of usage of certain music. Also none of the brands have a strategy on how they could
actually make the music for them, with that is meant a strategy to create more sales, a greater
customer base, influence the brand image or loyalty through music.

Sound Branding Developers

As it became clear in the previous part of this article, sound branding has been making its
entrance into the fashion industry, but is not very much developed yet. Most is done on an as-
it-goes method. Some entrepreneurs noticed this was due to a lack of knowledge of sound
branding and developed concepts and companies to help brands with creating the musical communications for their brands. Three companies were chosen based on their different approaches on sound branding: extensive research, gut-feeling or sound-watermarking. Analysis of these companies are done through firstly, online research, this included their websites, work for clients, reports and videos. Secondly, employees of the companies were interviewed in order to gain more in-depth insights into their working methods and visions on sound branding in retail and fashion.

Three different companies, with three different approaches on sound branding; Heartbeats International makes use of an own created model called the ‘4 Es of music branding’-model, which is based on extensive researches conducted by Lusensky, founder and CEO of Heartbeats International. The model forms the base for their way of making the sound logos, in other words music portfolios for brands. Onestudios does everything on gut-feeling and has intensive contact with owners, retailers and shop managers of the brand to make sure that the designed sound branding is used correctly. The third company MassiveMusic makes use of a system called ‘sound watermarking’, which is a concept of making a tune that fits the brand and adapt it to every touching points with different styles.

The three companies all have different approaches, but do have one vision in common: music appeals to emotions, which influences the brand perception and the brand loyalty as well. According to Lusensky of Heartbeats International (2011), mentioned previously in this article, music is the reason for consumers to stay or leave, this is because music plays into the emotions of the consumer. Hessels (2015) owner of OneStudios states that he puts a lot of emphasis on the values of the brand and the message it wants to communicate. Lamerus (2015) of MassiveMusic puts emphasis on music being the most effective when it is congruent with the brand values. Music attracts and triggers certain emotions, these emotions a consumer gets during a brand experience will be connected to the brand and its values.
When the emotions and brand values are in line with each other, the brand message is much stronger and will be remembered longer by consumers, and could lead to brand loyalty as well.

**Conclusion**

The aim of this research was to answer the main question: ‘How is sound branding currently used in fashion and what is the effect of sound branding on store experiences, brand perception and brand loyalty? It became clear that store environment has direct influence on the store experience and behaviour and indirect influences on brand image and loyalty. Also, music is of great importance in people’s daily lives, as well as important for retail settings in order to create a store experience that has a great chance on reaching its consumers with the store and brand message. Music has impact on the emotional state of the consumers, determines the length of the stay of most consumers and music influences impulsive, non-planned, and contemplative, planned, purchases.

Since the 1990’s sensory marketing has become a trending way of doing marketing and since a couple of years sound branding is being adopted by the fashion industry. Many brands are aware that it is important to invest in music as communication tool, but due to lack of knowledge or obstacles like the value of your investment being hard to measure, is sound branding currently adopted as-it-goes. From the research four different levels of using sound as branding can be concluded in fashion, displayed in figure 2 (Insert Figure 2 about here).

Many brands will find themselves in step one, deciding on music as-you-go. In other words, an unconscious usage of music. There is no real thought put into the process of deciding on music and the end result is a mixed usage which goes hand in hand with sending mixed messages to the consumers. The second level contains a more conscious way music
usage. The brand in this case tied back their music to the brand values and makes sure it
communicates the same message as other communications such as visuals do. There is one
clear message spread and often a music identity, policy, sound logo or brand song has been
developed. In this level you can see brands composing and developing own music. The third
level is characterised by a two-way communication through music, which means involving
consumers through music. This could be done via a platform to spread your brand music and
also collaborations with artists. The fourth level is the most advanced level, which means a
structured use of music. Music is strategically planned in order to reach goals like more sales,
creating an identity, communicate an image, build customer base and loyalty.

The five brands researched for this analysis can be categorised as follow, see figure 3
(Insert Figure 3 about here). Tommy Hilfiger can find themselves in category two, because
they have thought through the music and created policies for every occasion where music is
used. Abercrombie & Fitch are in between level two and three, they have a clear sound and
involves and interact with consumers through an app where they publish the music. Converse
is placed in level three, they have defined how their brand sounds and has an own studio
where they let bands produce music which they can license to play in store or use for other
communication purposes. Hutspot can place themselves in between level two and three, they
do not have a strict policy, but have thought a bit what music genre Hutspot wants to
represent, but above all the live music sessions is a clear example of level three, involving
consumer and participating with artists. Lastly, SPRMRKT can be placed in level two, with a
little tendency towards level three. They have a real clear sound that the brand represents,
which is congruent with other communications, but the involvement is in a starting up phase,
they have created a platform, but are not actively using or communicating this.

For further research I recommend to analyse the long-term effects of music used as
communication tool, which means the effect on brand perception, image and loyalty. Also
some further research is recommended on the licensing and regulations of the use of music, since this is perceived as one of the biggest obstacles to introduce and invest in sound branding for a fashion company.

References


Available:


22


Varley, R. (2005). ‘Store image as the key differentiator’, European Retail Digest, 46, 18-21


Tables and Figures

Figure 1  Integrative Framework of Store Environmental Effects (Lam, 2001)
Figure 2  Levels Of Soundbranding

- Unconscious usage of music
- Conscious usage of music
- Involving through music
- Structured use of music
Figure 3   Levels Of Soundbranding With Brands

![Diagram showing levels of soundbranding with brands](image-url)
### Table 1 Overview Case studies

<table>
<thead>
<tr>
<th>CASE STUDIES OVERVIEW</th>
<th>Tommy Hilfiger</th>
<th>Abercrombie &amp; Fitch</th>
<th>Converse</th>
<th>Hutspot</th>
<th>SPRMRKT</th>
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Appendix

The guidelines according to their website are as follow (https://www.ama.org/publications/JournalOfMarketing/Pages/jm-submission-guidelines.aspx):

**FORMATTING BASICS**

**File Types:** Word (except Word 2007) or RTF. (No PDFs please.)

**Font:** 12 point, Times New Roman

**Text [Including references]:** Double-spaced, left-justified

**Page Layout:** 1-inch margins on all sides with page numbers in the upper right corner and no header/footer

**Page Maximum:** 50 pages, properly formatted and inclusive of title, abstract, keywords, text, references, tables, figures, and footnotes

**PLEASE NOTE: NO EXCEPTIONS WILL BE MADE FOR PAGE LENGTH.**

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*JM* manuscripts are judged not only on the depth and scope of the ideas presented and their contributions to the field but also on their clarity and whether they can be read and understood. Readers have varied backgrounds. Thus, the following guidelines should be followed:

- Write in an interesting, readable manner with varied sentence structure, and use active voice. Use as little passive voice as possible.
- Avoid using technical terms that few readers are likely to understand. If you use these terms, include definitions. Remember: The journal is designed to be read, not deciphered.
- Keep sentences short so the reader does not get lost before the end of a sentence.
MANUSCRIPT ORGANIZATION

To facilitate the double-blind peer-review process, each submission should be broken into two separate files: (1) Title Page and (2) Main Document. Identifying information should not appear anywhere within the main document file.

FILE 1: Title Page

1. title
2. author(s) name, title, institution, address, telephone number, and e-mail address
3. author(s) note
4. acknowledgment
5. financial disclosure, if applicable

FILE 2: Main Document

Page 1:
1. title
2. abstract
3. keywords

Page 2 and on, with each new element beginning on its own page:
4. main text
5. references
6. footnotes
7. tables
8. figures
9. appendixes
10. Web appendix

MANUSCRIPT COMPONENTS

Title
The title should not exceed 25 words.

Abstract
The abstract is limited to 175 words and summarizes the key components of the manuscript, offering the reader a sample of the manuscript.

Keywords
Include 4-5 primary keywords that best suit the topic of the manuscript; these do not
necessarily need to match the "Topics/Methods" that are selected in Manuscript Central upon submission.

**Main Text**

Please do not add any headers/footers on each page (other than the page number). Headings are text only (not numbered) and are formatted according to level.

- **PRIMARY HEADING**: Centered, title-style capitalization (first letter of each word), and bold, with an extra return before and after.
- **SECONDARY HEADING**: Flush left with title-style capitalization (first letter of each word) and in both boldface and italics. You must have at least two sections beginning with a secondary heading; if there is only one, the heading should be excluded.
- **TERTIARY HEADING**: Left justified and indented with sentence-style capitalization (first word only) in italics. Punctuate the heading with a period and begin the first line of the same section on the same line. If only one tertiary heading is used, the heading should be excluded.

**Mathematical Notations**

Equations should be centered on the page. If equations are numbered, type the number in parentheses flush with the left margin. Please avoid using Equation Editor for simple in-line mathematical copy, symbols, and equations. Type these in Word instead, using the "Symbol" function when necessary.

**References**

References begin on their own page and are listed in alphabetical order by the first author's last name. Only references cited within the text are included. All references should be in 12-point font and double-spaced.

See the Accepted Manuscript Guidelines page for reference style and examples.

**Footnotes**

Footnotes are to be used sparingly and must be concise. No more than 10 total footnotes should appear in a manuscript. Format footnotes in plain text, with a superscript number appearing in text and the corresponding note after the reference section.

**Tables**

Tables should not appear within the text but at the end of the document. Each table should be numbered consecutively and submitted on a separate page. Please indicate appropriate table placement in the text ("Insert Table 1 about here"). Tables must be numbered in the order in which they are to appear.
Figures
Figures should not appear within the text but follow any tables. Each figure should be numbered consecutively and submitted on a separate page. Please indicate appropriate figure placement in the text ("Insert Figure 1 about here"). Figures must be numbered in the order in which they are to appear. The term "figure" refers to a variety of material, including line drawings, maps, charts, graphs, diagrams, photos, and Web shots, among others.

The cost of color printing is borne by the authors, so you may consider gray scaling images prior to submission.

Appendix
If Appendixes are provided, they appear on a new page after the figures. Multiple appendixes are labeled with letters (Appendix A, Appendix B). A single appendix is labeled without letters (Appendix). Multiple appendixes must be numbered in the order in which they are to appear.

Web Appendix
*JM* supports Web appendixes. This enables authors to provide data for replication or deep understanding that would be difficult to include in the print version. Examples of content for a Web appendix include:

- Analytic proof or derivations that are not central to the substantive contribution of the paper.
- Detail on experimental of sampling design.
- Means and correlations of variables for survey work.
- Results of subsidiary analyses or tests.

Content for the Web appendix should be labeled "Web Appendix" and should appear after any regular appendixes. Multiple Web appendixes should be clearly labeled Appendix W1, Appendix W2, and so on.

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